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LIST OF CONTENTS.

	Nos.
ALDINE PRESS	1
AMERICANA	2-7
ART	8-10
BIBLIOGRAPHY OR BOOKS ABOUT BOOKS	230-443
CHESS	11
COSTUME	12
ITALIAN LITERATURE AND PRINTING	13-32
JUDAICA	33-77
KEMPIS	78
LATIN	79-93
NELSON	94-95
NETHERLANDS	96-99
PAPER-MAKING	100-106
PORTUGUESE LITERATURE	107-140
SCANDINAVIA	141-142
SPANISH LITERATURE	143-207
TENNIS	208
VOYAGES IN ASIA, AFRICA, ETC.	209-229

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Italian Literature and Printing—*continued.*

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JUDAICA.

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With portraits, facsimile reproductions of script and title-pages; one title page reproduced in colour.
8vo, *wrappers*.
Lisbon [*London, Maggs Bros.*], 1928. **16s**
Vol. II for 1929 now in the Press.

34 [**FARIA** (Francisco de).] **The Narrative of Segnior Francisco de Faria,** . . . Wherein is contained the several Informations given upon oath . . . and reported to the Lords Spiritual and Temporal in Parliament.
Small folio, *half levant morocco, t. e. g.*
London, printed by John Gain for Randal Taylor, 1680. **£10 10s**
This interesting publication contains the text of verbal declarations made by Francisco de Faria, in connection with the Popish Plot.
Faria was a native of Brazil, and probably of Portuguese Jewish origin, who became Interpreter to the Portuguese Ambassador in England in 1678, after having become a Catholic at Antwerp.
He was approached by emissaries of the Catholic "plotters," and requested "to destroy" Titus Oates and other persecutors of Catholics, but refused to be drawn into the intrigue. His declarations were made to vindicate his character, as suspicion had for a time fallen on him.
There is a dedicatory poem in Spanish, addressed by Faria to Charles II.

Judaica—*continued.*

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8vo, *wrappers. Strassburg*, 1890. **£1 5s**

44 ——— **Christoph Columbus und der Antheil der Juden an den spanischen und portugiesischen Entdeckungen.**

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Small 4to, *boards. Amsterdam*, 1712. **£25**

The text of this publication was reprinted and published with annotations by Moses Bensabat Amzalak (4to, wrappers, Lisbon, 1925). Copies may be obtained from us at £1 1s. each.

47 **LEITE** (Solidonio, filho). **Os Judeus no Brasil.**

12mo, *wrappers. Rio de Janeiro*, 1923. **6s**

Judaica—*continued.*

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Portuguese Jews in Literature.
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Judaica—*continued.*

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12mo, *wrappers. Madrid,* 1849. **£10 10s**

Not in Salva. Palau (V. 153), cites an edition exactly the size of this book and containing the same number of pages (60), with precisely the same title, as having been printed in Madrid in 1845; but possibly that is a misprint, and the edition offered herewith may be the first.

There were several subsequent commentaries on the original *Tizon*, but the nature of the data contained therein led to the suppression and consequent extreme rarity of the book.

It is, in fact, no less than an authoritative though concise treatise on the Jewish and Moorish origin of the most illustrious families in Spain and Portugal, and is therefore designated a *Tizon*, or *Stain on the Nobility*. As shown, the pedigrees of "nearly all Castile and Portugal" may be traced to a Jewish patriarch, one Ruy Capon (revenue official, circa 1109, to the mediaeval Castilian, Queen Urraca), whose descendants, through the Pacheco and Portocarrero lines, were related to the Dukes of Infantado, Alba, Florence, Castrorela, Arcos, Albuquerque, and Alcala, in addition to the Benaventes, Medinacelis, Guzmans, and other distinguished families. The Dukes of Braganza were of "converted" descent; while a considerable proportion of the Spanish and Portuguese peerage were able (albeit reluctantly) to claim descent from D. Fernando Alonso de Toledo, a converted Moor of the time of Alonso VI of Castile, Conqueror of Toledo (A.D. 1085).

Although the original information was gathered in a spirit of vindictiveness, it was disseminated centuries later by a democratic commentator, Luque y Vicens, who urges in the preface of this little volume that "all are equal before God: it is only learning, wisdom, and the virtues that make men differ."

In 1560, Cardinal Mendoza, Bishop of Burgos, had addressed a long letter, dated Burgos, August 20th, to Philip II. Incensed at the manner in which some Spanish Grandees had slighted the Mendoza family, by refusing their enrolment in some Order of Chivalry, the Cardinal had set to work among the archives and unearthed what he regarded as the discreditable genealogical secrets of the great courtiers, with a view to disgracing them in the eyes of the King; or alternatively, to proving to the Catholic Sovereign that practically all the nobles in the inner and outer circles of his entourage sprang from the hated stock. Quite unintentionally, however, he has bequeathed invaluable records to the students of genealogy and Jewish sociology.

56 **NEWMAN** (Louis Israel). **Jewish Influence on Christian Reform Movements.**

Royal 8vo, *cloth. New York,* 1925. **£1 12s 6d**

57 **OROBIO DE CASTRO** (Isaac). **Israel vengé, ou Exposition naturelle des Prophéties Hébraïques que les Chrétiens appliquent à Jésus, leur prétendu Messie.**

Small 8vo, *crimson morocco, gilt lines and crest on sides, g. e. London,* 1770. **£10 10s**

Judaica—*continued.*

58 **OROBIO DE CASTRO** (Isaac). **La Observancia de la Divina Ley de Mosseh. Manuscrito do Século XVII publicado pela primeira vez com um estudo prévio de M. B. Amzalak.**

8vo, *original wrappers. Coimbra, Privately printed,* 1925. **£1 1s**

With a bibliography of Orobio de Castro, the famous author of "*Israel vengé.*"

59 [**PAYBA.**] **The Memorial presented to the High Court of La Tournelle at Paris, in favour of Abraham Payba, Jew; a native of London; against E—d W—y M—u, Esq. and T—d T—e, Esq.**

Translated from the French original.

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6. Search for leaven before the Passover.
7. Passover meal.
8. Feast of Hoshannah Rabah (in the Synagogue).
9. Feast of Tabernacles (at home).
10. Rejoicing of the law (in the Synagogue).
11. Escorting home the bridegroom of the law.
12. Circumcision.
13. Redemption of the first born.
14. Marriage among the Portuguese Jews.
15. Marriage among the German Jews.
16. Circuit round the coffin.
17. Interment.

61 **PIZA** (Jeudah). **Zibhe Jeudah. Dinim de Sehita e Bedica.**

8vo, *old vellum. Amsterdam,* 5500 [1740]. **£10 10s**

Judaica—*continued.*

62 **PRINS** (Izak). **De Vestiging der Marranen in Noord-Nederland in de Zestiende eeuw.**
8vo, *cloth. Amsterdam*, 1927. **10s 6d**

63 **PULIDO FERNANDEZ** (Dr. Angel). **Españoles sin Patria y la Raza Sefardi.**
With numerous portraits and illustrations.
Thick 8vo, *original wrappers. Madrid*, 1905. **10s 6d**

64 **RAHOLA** (Carles). **Els jueus a Catalunya.**
12mo, *wrappers. Barcelona*, 1929. **3s**

65 **RODRIGUEZ DE CASTRO** (José). **Biblioteca Española.**
Large Paper Copy, 2 vols., folio, *contemporary crimson morocco, gilt lines, gilt panelled back, g. e.*
Madrid, Imprenta Real de la Gazeta, 1781. **£35**

Salsa, No. 2491. Palau's *Manual*, Vol. VI, p. 316.

An extremely interesting bibliography of Spanish rabbinical literature; the first volume containing copious notes, and biographical accounts of the Spanish rabbinical writers from the earliest times to the author's own day; while the second volume deals with Christian Spanish writers up to the end of the thirteenth century. The work is valuable for its references to codices and unpublished books and poems.

The author was a Spanish Christian rabbinic scholar (1739 to circa 1795), who was probably of Jewish descent. As librarian to the King of Spain, he had access to the rich store of literary treasures at the Escorial, and dedicated his work—which he describes, in the dedication to the King of Spain, as "a Rabbinical Bibliography which the nation lacked."

66 ——— Another Copy. Ordinary Paper.
2 vols., folio, *half morocco. Madrid*, 1781-1786. **£18 18s**

67 **ROSENBACH** (A. S. W.). **An American Jewish Bibliography.** Being a list of Books and Pamphlets by Jews or relating to them, printed in the United States from the establishment of the Press in the Colonies until 1850.
8vo, *cloth. Baltimore*, 1926. **£2 2s**

68 **SCHWARZ** (S.). **Os Christáos-Novos em Portugal no século XX.**
With 23 illustrations.
Royal 8vo, *original wrappers. Lisbon*, 1925. **7s 6d**

Contains chapters on the Jewish rites and customs of the Marranos: and a full Appendix of their Prayers as far as known to the author, who has lived in Belmonte, Portugal, as the only Jew among the present-day Crypto-Jews.

This work is the most modern and complete work, and the author is frequently cited by Mr. Lucien Wolf in his "*Report on the 'Marranos' or Crypto-Jews of Portugal*," London, 1926.

Judaica—*continued.*

69 **SEELIGMANN** (Sigmund). **Bibliographie en Historie. Bijdrage tot de Geschiedenis der eerste Sephardim in Amsterdam.**

With reproductions of title-pages.

8vo, *wrappers. Amsterdam,* 1927. **4s**

70 **SERMOES que pregarâo os doctos ingenios do K. K. de Talmud Torah, desta cidade de Amsterdam, no alegre estreamento e publica celebridade da Fabrica que se consagrov a Deos, para caza de Oraçâo, cuja entrada se festejou em Sabath Nahamú anno 5435.**

With engraved illustrations of the Synagogue and Schools.

Small 4to, *boards.*

Amsterdam, David Castro Tartaz, 5435 [1675]. **£25**

71 **SILVA CARVALHO** (Augusto do). **Noticia sobre a Gramática Hebraica de Francisco de Tavora.**

With reproductions of woodcut and facsimile text.

8vo, *wrappers. Lisbon,* 1928. **6s**

72 **SLOUSCH** (Nahum). **Poesies Hébraiques de Don Jehuda Abrabanel (Messer Leon Ebreo).** Text in Hebrew and French with notes in French.

8vo, *wrappers. Lisbon,* 1928. **6s**

73 **TORRE REVELLO** (José). **El Barrio de Santa Cruz.** (The Old Seville Ghetto.)

With folding map and numerous illustrations of the Jewish quarter in Seville.

8vo, *wrappers. Seville,* 1929. **4s**

74 **VERO** (Carlos). **The Inquisition and Judaism.** A sermon addressed to Jewish Martyrs on the occasion of an Auto da Fé at Lisbon, 1705, by the Archbishop of Cranganor; also a Reply to the Sermon by Carlos Vero. Translated by Moses Mocatta.

8vo, *boards. Philadelphia,* 5620 [1860]. **18s**

Judaica—*continued.*

THE CANONICAL BOOK OF THE CABBALISTS PRINTED ON VELLUM.

75 **THE ZOHAR** (in Hebrew).

Titles within woodcut border.

THE FIRST EDITION, PRINTED ON VELLUM.

3 vols., 4to, *original black calf* (2 leaves in contemporary MS.).

Mantua, 1558. **£525**

This is the First Edition of this extraordinarily important book.

Of all the books printed at Mantua, the most important is the Zohar, preparations for which were made as early as 1556. The Zohar, "The Shining," seems to have been named upon the principle by which, in polite and tender Hebrew phraseology, a blind man is called "Full of Light," for its mission seems to have been to add little light, but much darkness, to the Jewish mind. The original stimulus for the printing of this book seems to have come from Moses Bassola, of Pesaro, whose father was proof-reader at the press of Soncino. At his solicitation his disciple, Emmanuel of Benevento, undertook to publish it, by bearing the expense and assisting at the press. Its publication was further favoured by Isaac ben Emmanuel de Lattes, of Rome, and by the Cardinal Archbishop of Mantua, who issued a statement in its favour. After some years of work the Zohar appeared in 1558, in three quarto volumes. ("*The Makers of Hebrew Books in Italy*," by David W. Amram).

The Zohar pretends to be a revelation from God communicated through Rabbi Simeon ben Yohai to the latter's select disciple. Under the form of a commentary on the Pentateuch, written partly in Aramaic and partly in Hebrew, it contains a complete cabbalistic theosophy, treating of the nature of God, the cosmogony, and cosmology of the universe, the soul, sin, redemption, good, evil, etc.

It first appeared in Spain in the thirteenth century, being known through the agency of the cabbalistic writer Moses ben Shem-Tob de Leon, who ascribed it to the miracle-working Simeon ben Yohai.

The question as to how far he was responsible for the present form of the Zohar has been much debated. That he "forged" the work cannot be proved, but that he had a considerable share in reducing it to its present shape is probable. In doing this he worked on older materials, and, like other pseudepigraphic writers, he may have regarded himself simply as an instrument for reducing to written form what had long been transmitted as a series of traditions.

This estimate is borne out by the character of the work, which can hardly be the production of a single author.

To determine the country in which the work originated and the time at which its teachings began to develop, it is necessary to ascertain where and when the Jews became intimately acquainted with Hindu philosophy, which more than any other exercised an influence on the Zohar. The theory that the earth is a sphere revolving on its own axis which immortalized Copernicus, was previously only known to the Hindus, who were instructed in the truth of it by Aryabhatta, in the first century B.C. Later it was known in Persia, in the eighth century, where under its influence many mystic sects, including that of the Sufis, were founded. This mystic movement did not fail to exercise an influence among the Persian

(Continued over)

Judaica—*continued.*

Jews, and it is suggested that the secret writings preserved among these Jewish sects form the nucleus of the Zohar, which is a mystic commentary on the Pentateuch, as the Upanishads are the mystic interpretation of the Vedas.
In its peregrinations from Persia to Spain the Zohar probably received many additions, as well as the allusions to historical events.
The Zohar became not only the text book of cabbalistic doctrine, but the canonical book of the cabbalists.
On its ethical side the Kabbala teaches that love is the highest relation of the soul to God, transcending knowledge and will.—(*Jewish Encyclopædia* and Osterly and Box).
Only two other copies printed on vellum are known to exist.

76 **ZURRENO** (Mosseh). **Discurso. Novamente impresso com prefacio de M. M. Amzalak.**
4to, *original wrappers. Lisbon, privately printed*, 1925. **8s 6d**

77 **ZWARTS** (Jac.). **De Joodsche Gemeente van Amersfoort. Gedenkschrift samengesteld ter gelegenheid van het Tweede eeuw feest van haar Synagoge. . .**
With numerous illustrations.
Small 4to, *wrappers. Amersfoort*, 1927. **6s**

78 **KEMPIS: De Imitatione Christi (in Chinese). Shih chu pien.**
Translated into Chinese by P. Andrea Tsiang, Soc. Jes.
2 vols., 12mo, *wrappers. Shanghai*, 1907. **10s 6d**

LATIN.

79 **BENCIUS** (Francis). **Carmina; Ergastus et Philotimus.**
With woodcut Jesuit device on title; text in italics.
8vo, *crimson morocco, gilt gilt fleurons and lines on sides, fleurs-de-lys dotted on back, inside dentelles.*
Ingolstadt, David Sartorius, 1592. **£4 10s**

80 **CEVA** (Bonifacius de). **Viatice Excursiones ad Reverendi in christo patris et domini Johanis Cozthon: insignis Jauriensis ecclesie graciosissimi presulis: ac comitis venustissimi instantiam nuper de nonnullis hominum viciis sparsim editi, vel.**

De Ingratitudine.
De Superbia.
De Ira.
De Invidia.
De Odio.
De Detractione.
De Perjurio.
De Avaricia.
De Gula.
De Luxuria.
De Pigricia seu accidia.
De Neglectu reipublice.
De Falsitatibus hominum.
De Tristicia.

With two fine early engravings.
Royal 8vo.
Paris, Jean Petit. [*Printed by Berthold Rembolt.* [1515.] **£15 15s**

Latin—*continued.*

81 **DUCHER** (Gilbertus). **Epistola ad D. Gulielmum Pratianum rotomagensis Ecclesiae Archidiaconum primarium super Pompa in funere Claudiae Francorum Reginae.**

Title within architectural woodcut border. Woodcut printer's device on verso of last page.

Small 4to, *brown levant morocco, gilt inside dentelles, g. e., by Mercier. Petrus Vidovaeus*, 1526. **£4 4s**

82 **ST. FRANCIS. Legenda maior beati Francisci a Sancto Bonavetura edita et ab ecclesia approbata.**

Large engraved printer's device on title; title and text in Gothic Letter, engraved capitals; small woodcut portrait of St. Francis.

8vo, *polished brown calf, gilt back.*

[*Paris*], *Simon Vostre*, 1507. **£7 10s**

83 **GESTA Romanorum cum applicationibus moralisatis ac misticis.**

Title and text in Gothic Letter; some small engraved capitals.

12mo, *old motīled calf. Paris*, 1517. **£5 5s**

84 [**JOACHIM** (Abbas).] **Interpretatio preclara Abbatis Joachim in Hieremiam Prophetam.**

Title in Gothic and Roman Letter, within ornamental woodcut border incorporating scriptural scenes, repeated on first page of text, which is in double columns; some woodcut capitals and diagrams of abstract factors in prophecy; some Gothic lettering in (Roman) text.

Small 4to, *crimson morocco, g. e.*

Venice, Bernardus Benalius, 1525. **£5 5s**

85 **LUCAN** (M. A.). **De Bello Civili, vel Pharsaliae.**

Small 8vo, *old calf. James I's copy, with his Arms, blind tooled in centre on sides. (Enclosed in morocco case.)*

Lipsiæ, 1589. **£12 12s**

86 **OWEN** (John). **Epigrammata.**

With woodcut on title.

12mo, *old vellum.*

Deiae aug. Vocont, Joh. Rodolphus, 1613. **£5 5s**

The first book printed at Die in Dauphiné.

Latin—*continued.*

87 **PARAENETICI veteres in qua scriptores, S. Valerianus, S. Columbanus, Dinamius, S. Basilius, Boetius, Tyrol Rex Scotorum, Winsbekius, Winsbekia, cum notis M. H. Goldasti.**

With one plate.

FIRST EDITION. 4to, *straight-grain morocco, gilt, scroll borders, g. e. Lindau, J. L. Brem,* 1604. **£5 5s**

From the Syston Park Library.
A most curious as well as rare book, described lengthily by Dav. Clément, IX, pp. 212-15. Among the eight parts it contains, one notes the poems of the Tyrol King de Winsbeck and his wife.

88 **PIGHI** (Albertus). **Hierarchiae Ecclesiasticae.**

Text in Roman Letter; two ornamental woodcut initial letters.

Folio, *contemporary old calf, blind stamped, in panels of scrolls of conventional vine leaves and grapes.*

Cologne, Joannes Novesianus, 1551. **£7 10s**

This copy, in its particularly interesting contemporary binding, emanated from the famous Library of Santa Cruz at Coimbra.

FIRST "CROSS-WORD PUZZLE" BOOK PRINTED.

89 **PORPHYRIUS. Publilii Optatiani Porphyrii panegyricus dictus Constantino Augusto, ex codice manuscripti Paulli Velseri. Patricii Aug. Vind.**

Printed in red and black.

With engraved printer's device on title and three charming initial letters.

Folio, *half vellum, gilt edges. Augsburg,* 1595. **£10 10s**

Brunet IV, 824.
This little Latin poem in very complicated acrostics is seemingly the very first "cross-word puzzle" book printed.

90 **ROLLENHAGIUS** (Gabriel). **Nucleus Emblematum selectissimorum.** (Two parts.)

Engraved titles, portrait of Rollenhagius, and 200 *plates.*

Cologne, Crispiani Passaei, 1613.

Together with:

Coornhert (D. V.). **Recht Gebruyck ende Misbruyck van tydlicke have.**

With 25 *engravings and text in Roman and Gothic Letter.*

Amsterdam, Paulus van Ravesteyn, 1620.

(Bound together.) Small 4to, *old vellum.* **£5 5s**

Latin—*continued.*

91 [**SABUNDE** (R. de).] **Theologia naturalis siue liber creaturarum specialiter de homine et de natura eius in quantum homo: et de his que sunt ei necessaria ad cognoscendum seipsum & deum . . et omne debitu ad quod homo tenetur et obligat tam deo qz primo.**

GOTHIC LETTER, double columns.

Folio, *original binding of oak boards, white pigskin back, stamped with roses and divided into compartments by three-line fillets, brass clasps. Strassburg, Martin Flach,* 1501. **£25**

A fine specimen of early half-binding on the second book printed by Martin Flach the younger.

Proctor 10137. Types, 1, 3.

The book is a very celebrated one, Raymund de Sabunde or Sebon, being the author. It was translated by Montaigne in 1569. The blank half column at end of Table bears a curious "blind" stamp, with the Device of the Printer or that of his father and resembling their woodcut printing marks. There is another curiosity on the title-page in the form of the original owner's Ex-Libris painted on a square of vellum. It is in red and bears in white an anchor, with a broken cross at top (similar to a merchant's mark), and the letters A.M.C. This seems to be contemporary with the date of the book. Written below is "*Approbatus a P. Canisio,* 1578." This is the celebrated Canisius (1521-97), who was the First Provincial of the Jesuits in Germany.

92 **STATUTA ordinis premonstratensis; prostant Lutetiae venalia in celeberrimo Premonstratensium Collegio . . .**

Title within ornamental woodcut border of three designs, beneath a death's-head device (probably the printer's); two other woodcuts, of the Virgin Mary and Christ, respectively; Gothic Letter throughout.

Small 4to, *old calf, with gilt arms on sides of Louis Henri, Comte de Loménie de Brienne.*

Longeville (near Bar-le-Duc), Martin Mourot [*Circa* 1525]. **£85**

An excessively rare edition of the rules of the Norbertine Order as observed at the Abbey of Prémontré. This publication was compiled in the time of the Abbot Francis Saulnie, early in the sixteenth century; and contains the text of a papal bull dated 1503.

Cardinal Richelieu was once an Abbot of Prémontré.

PRESENTATION COPIES TO PIRKHEIMER, WITH HIS DURER BOOKPLATE.

93 **THEOPHYLACTUS. In quatuor Evangelica enarrationes.**

Title within border incorporating portraits of Christ and the Saints; first leaf of text within ornamental woodcut border; Roman letter.

Basle, Andreas Cratander, 1524.

Together with:

(Continued over)

Latin—*continued.*

Theophylactus—*continued.*

Canones Apostolorum.

Mainz, Jo. Schoeffer, 1525.

(Bound together). Folio, *boards, calf back, with the Pirckheimer bookplate by Dürer.* **£65**

Both items are presentation copies to Bilibald Pirkheimer. The first one from Cratander, the printer, with inscription: "D. Bilibaldo Pyrckheimero dño atque Patrono suo, And. Cratander D.D." The second one, possibly from J. Schoeffer, the printer, with inscription: "Dno Bilibaldo Pirckheymer senatori Patricio, Nurnberg."

HORATIA NELSON'S COPY.

94 [**NELSON.**] [**Raphael.**] **Descrizzione delle imagini dipinte da Rafaelle d'Urbino nelle Camere del Palazzo Apostolico Vaticano. Di Gio. Pietro Bellori.**

With engraved vignettes and ornamental capitals.

Folio, *old vellum. Rome, Gio. Giacomo Komarck*, 1695. **18s**

The title bears the autograph of Horatia Nelson Ward, the daughter of Nelson and Lady Hamilton.

LADY HAMILTON'S COPY.

95 ——— [**Pliny.**] **Caji Plinii Caecilii secundi Panegyricus, cum notis integris . . . curante Joanne Amtzenio.**

With engraved frontispiece.

4to, *old vellum with blind-stamped fleurons on sides.*

Amsterdam, Jansson Waesberg, 1738. **£6 10s**

An interesting copy, bearing the signatures of Lady Hamilton and her daughter, Horatia Nelson Ward.

96 [**NETHERLANDS.**] **Bombarist** (Lawrens). **April-Kaart of Kaart Spel, van Momus, naar de Nieuwste Mode.**

Complete set of 52 engraved playing cards with title and extra plate.

12mo, *crimson morocco, gilt lines on sides, gilt fleurons in corners, full gilt back, g. e.* (*Holland*), *C.* 1720. **£10 10s**

The playing cards were designed to caricature Law's famous Mississipi Scheme.

Netherlands—*continued.*

97 **NETHERLANDS. The Koster Legend. Cicero** (M. T.). **Officia Ciceronis, leerende wat yeghelijck in allen staten behoort te doen, . . nv eerst vertaelt in nederlantscher spraken door Dierick Coornhert.**

Printer's device on title, and three ornamental initials.

18mo, *vellum. Harlem, Jan van Zuren,* 1561. **£52 10s**

Copies of this original edition of Cicero with the Coornhert dedication are very rare. Coornhert, with his partner Jan van Zuren (also the printer of this volume), established a printing-office in Haarlem, where there had been no printing press at work since 1486, this book was their first venture.

It is in the dedicatory epistle from the translator, Coornhert, to the Mayor and aldermen of Haarlem, that the first printed account of Koster, his invention and its subsequent theft by a servant, was published; and it is on this uncorroborated account, that the whole "Koster-legend" has gradually been built up. It is in this extremely scarce book, that Guicciardini in his description of the Netherlands (1567) and Hadrianus Junius in his Batavia (1588) found the account which they incorporated in their books in connection with the City of Haarlem, and ultimately from this single source the Koster partisans from Meerman to Hessels had to produce all their arguments for their cause.

98 ——— **Meyer** (Jacob). **Flandricarum Rerum.**

Border of woodcut heraldic devices representing the Arms of Flanders, on title; full-page woodcut of the lion and standard of Flanders, on last page.

FIRST EDITION. Small 4to, *full brown levant morocco, gilt inside dentelles, g. e., bound by Mercier.*

Bruges, Hubertus Crokus, 1531. **£21**

This scholarly compendious history of Flanders, contains chapters on the Counts of Flanders and their genealogy, with comments upon their association with the ruling house of Portugal.

99 ——— **A Collection of 13 Dutch apprentice printers' "Masterpieces,"** comprising the following:—

1. Mengeldichten. *Middelburg, printed by J. H. Brands,* 1780. *Leather, tooled and gilt.*
2. Zangverlustigen. *Middelburg, printed by J. Koene,* 1782. *Calf.*
3. Lof en Nuttigheid per Drukkonst. *Middelburg, printed by L. Moens,* 1770. *Red morocco, tooled and gilt.*
4. Mengelpoëzy. *Middelburg, printed by H. Snel,* 1780. *Leather, tooled and gilt.*
5. Stichtelyke Liederen. N.P., *Printed by I. de Winter,* 1764. *Red morocco, tooled and gilt.*

(Continued over)

Netherlands—*continued.*

A Collection of 13 Dutch apprentice printers' "Masterpieces"—*continued.*

6. Stigtelyke Mengelpoëzy. *Middelburg, printed by B. van Dalen,* 1774.
   Red morocco, tooled and gilt.
7. Eenige Zinnebeelden. *Middelburg, printed by C. Jongkindt, Jr.,* 1798.
   Calf, gilt.
8. Verhalen en Anecdoten. *Middelburg, printed by L. E. Altorffer,* 1806.
   Red morocco, gilt.
9. Aanmerkingen op Vedscheide Voorwerpen. *Middelburg, printed by A. P. de Winter,* 1796.
   Calf, tooled and gilt.
10. Zedelijke Bedenkingen en Spreuken. *Middelburg, printed by H. A. Abrahams,* 1806.
    Paper boards.
11. Mengelpoëzij. N.P., *printed by L. E. Altorffer,* N.D.
    Red morocco, gilt.
12. Geloofwaardige Bewijen dat de Boekdrukkunst te Haarlem is uitgevonden. *Middelburg, printed by H. A. Abrahams,* 1806.
    Calf, gilt.
13. Mengelpoëzy. N.P., *printed by A. P. de Winter,* N.D.
    Paper boards. **£63**

The sizes of these little volumes range from 1½ x 2 inches to 5½ x 3½ inches. It was on the strength of their first printed work that the Dutch apprentices graduated as "master-printers."

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100 **PAPER-MAKING. Alibaux** (Henri). **Les premières Papeteries Françaises.**
4to, *wrappers. Paris,* 1926. **7s 6d**

101 ——— **Herring** (Richard). **Paper and Paper making, ancient and modern.** With an introduction by the Rev. G. Croly, LL.D.
With numerous illustrations of paper making machines, etc., and samples of paper.
Second Edition. 8vo, *cloth. London,* 1856. **£1 1s**

102 **PAPER-MAKING. Hunter** (Dard). **Old Papermaking.**

With frontispiece etching of Dard Hunter's Mill, signed by the artist, and numerous illustrations in the text, and specimens of paper from 1480 *to modern times.*

4to, *boards. Chillicothe, Ohio, Privately printed,* 1923. **£42**

One of only 200 copies.

With 43 Original Specimens of Primitive Papermaking.

103 ——— **Hunter** (Dard). **Primitive paper-making.** An account of a Mexican sojourn and of a voyage to the Pacific Islands in search of information, implements, and specimens relating to the making and decorating of bark-paper.

With frontispiece, eight portraits, illustrations, and 34 *original specimens of the different barks used in the Pacific Islands in papermaking.*

Folio, *in portfolio.*

Chillicothe, Ohio, The Mountain House Press, 1927. **£31 10s**

One of 200 copies only printed. Out of print and scarce.

104 ——— **Koops. Historical Account of the substances which have been used to describe events, and to convey ideas from the Earliest date to the invention of paper.**

Printed on the first useful paper manufactured solely from straw.

Royal 8vo, *boards.*

London, Printed by T. Burton, 31, *Little Queen Street,* 1800. **£4 4s**

105 ——— ——— **Historical Account of the substances which have been used to describe events, and to convey ideas from the earliest date to the Invention of paper.**

Second Edition. Printed on paper re-made from old printed and written paper, and Appendix printed on paper made from wood alone.

With frontispiece representing the Egyptian papyrus, taken from Prosper Albinus.

8vo, *half calf. London,* 1801. **£4 4s**

106 ——— **Schaffer** (Jacob Christiaan). **Proefnemingen en Monster-Bladen, om Papier te Maaken zonder Lompen, of met een gering Byvoegzel derzelven.**

With 33 specimens of paper made from the bark of different trees, *and five coloured plates.*

2 parts in 1 vol., sq. 8vo, *half bound. Amsterdam,* 1770. **£12 15s**

PORTUGUESE LITERATURE.

107 **ALEGAMBE** (Father Phillippo, Soc. Jesus). **De vita, & moribus P. Joannis Cardim, Lusitani è Societate Jesu.**

With portrait of P. Joanes Cardim by P. Miotto.

12mo, *mottled calf, gilt lines on sides.*

Rome, Franciscus Caballus, 1645. **£3 3s**

108 [**AMELIA** (Queen of Portugal, Princess of France).] **AYRES DE SA. Rainha D. Amelia.**

With portrait of Queen Amelia, and 52 portraits, etc., and 31 facsimiles of letters written by King Manuel II, King Fernand II, etc.

4to, *calf. Lisbon,* 1928. **£1 1s**

109 **AMZALAK** (M. B.). **The Oriental Studies in Portugal.**

Small 4to, *wrappers. Lisbon,* 1928. **2s**

110 **BARBOZA FERREIRA TEIXEIRA CYRAO** (Antonio Lobo de). **Tratado theorico e practico da agricultura das vinhas, da extracçâo dos vinhos, e da distillaçâo das agoas ardentes.**

With three folding plates and one folding table.

4to, *wrappers. Lisbon,* 1822. **18s**

A treatise on the culture of the vine, wine and its preservation, together with the distilling of spirits.

111 **BRAGA** (Theophilo). **Historia da Litteratura Portugueza.** Introducçâo.

8vo, *half calf. Oporto,* 1870. **8s**

112 **BERNARDES** (Diogo). **Varias Rimas ao Bom Jesus e a Virgem Gloriosa.**

8vo, *mottled calf. Lisbon, Jorge Rodriguez,* 1601. **£10 10s**

Innocencio, II, p. 148.

The rare second edition, unknown to Barbosa, of which Innocencio cites but one copy. The greater part of these Rimas were written in 1578 and subsequent years, when the poet was in captivity; there is therefore, little foundation for the statement made by Ribeiro dos Santos, that there was an edition before the one of 1594 said to have been printed by Simao Lopes in Lisbon in 1577. Further, this work contains certain plagiarized verses from Camoens who was then alive, and would have protested against their publication by another poet.

Diogo Bernardes, a native of Ponte da Lima, was one of the celebrated Portuguese poets of the sixteenth century. He accompanied the young King Sebastian on his ill-fated campaign in Africa and was taken prisoner in 1578, subsequently

Portuguese Literature—*continued.*

returning to his native country, where he died in 1605. His work was highly praised by his contemporaries, especially Antonio Ferreira and Sà de Miranda; while Padre Antonio Pereira places him eighth on the list of Portuguese classical authors, just after Camoens. Not so Faria e Sousa, however, who with characteristic bitterness, denounces him as a nonentity, a parasite and plagiarist. The stigma of plagiarism notwithstanding, his original poems have a distinction and beauty which place him in the ranks of the foremost bucolic poets of the Italian school to which he belonged.

113 **CAMOES** (Luis de). **Comedia dos enfatrioes.**

With woodcut Coat of-Arms on title-page, within woodcut border. Text in double columns.

FIRST EDITION. 8vo, 17 pp., *bound by Riviere in full blue levant morocco. Lisbon, Vicente Alvarez,* 1615. **£25**

A very rare edition which neither Innocencio nor Braga actually handled, apparently. It is the first edition of this comedy that was published by itself, although the text had already appeared in 1587, in a collection of Camoens and Prestes' comedies.

114 ——— **Os Lusiadas, Poema Epico.** Nova Ediçâo correcta, e dada a luz, por Dom Joze Maria de Souza-Botelho, Morgado de Matteus.

With two fine portraits of Camoes, and ten beautiful engravings.

4to, *half blue levant morocco gilt, t. e. g.*

Paris, Firmin Didot, 1817. **£10 10s**

Brunet, Vol. I, 1517.
Innocencio, Vol. I, p. 262.
"The engravings are by the finest Parisian artists directed by Mr. Girard. In the second portrait of Camoes, the artist forgot to represent Camoes as being blind in the right eye, having been so afflicted for many years."
The worthy editor of this very fine work spent 51,152 francs on its publication. Two hundred and ten copies only were issued.

115 ——— **Poesias Castellanas y Autos.** Edicion y notas por Marques Braga. *With reproductions of titles.*

Small folio, *wrappers. Lisbon,* 1929. **£2**

116 [**CHRISTMAS.**] **Pirez** (Padre Vasco, Soc. Jes.). **Liçam Espiritual do Nacimento de Christo Nosso Senhor, pera a noyte de Natal.**

With full-page engraved portrait of Pe. Vascus Pirez.

Small 4to, *vellum. Rome, Diogo Varese,* 1675. **£3 3s**

Extremely rare.

Portuguese Literature—*continued.*

117 **COMPENDIO e sumario de confessores tirado de toda a substancia do Manual, copilado & abreviado por hum religioso frade menor da orde de S. Francisco da provincia da Piedade.**

With woodcut on title-page representing St. Francis in ecstasy receiving the Sacred Stigmata. Woodcut initials.

Thick 8vo, *original calf. Coimbra, Antonio Maris,* 1567. **£6 6s**

ANSELMO, 845.

118 **COUTO** (Monsenhor Gustavo). **A Obra dos Capitaes e Missionarios Portuguezes nas terras do Ultramar.**

With portrait of Affonso Albuquerque.

Small 4to, *wrappers. Lisbon,* 1926. **6s**

DRAKE'S EXPEDITION TO PORTUGAL.

119 [**DRAKE** (Sir Francis) and **NORRIS** (J.).] **Ephemeris expeditionis Norreysii et Draki in Lusitaniam.**

Small 4to, *brown crushed morocco, inside dentelles, g. e., by Riviere. London, Thomas Woodcocke,* 1589. **£130**

Hazlitt, H.423. Pollard and Redgrave's "Short title Catalogue of English Books, (No. 18653) cites only six copies of this book, three of which are in institutional libraries in America, one at the British Museum, another at the Bodleian Library, Oxford, and the sixth in a private library in England.

This important little publication refers to the expedition which Elizabeth sent to Portugal in 1589, under the joint command of Sir John Norris and Sir Francis Drake, to the assistance of Dom Antonio, pretender to the Portuguese throne. Portugal was then under Spanish domination, Philip II having usurped that throne in 1580; and the menace of extensive shipbuilding-yards and a great Iberian navy had engaged the lively attention of the English Queen for some time. Now, moreover, reprisals were due against the instigator of the "Invincible Armada." Dom Antonio's claim as grandson of King Manuel I, to the separate throne of Portugal, therefore met with her not disinterested sympathy, and in April, 1589, a fleet with twenty-three thousand men, was despatched, as much to help Antonio as to destroy Philip's shipping on the Atlantic Coast.

The Dictionary of National Biography states: "The enterprise excited in England almost as much enthusiasm as the struggle with the Armada in the preceding year." The dramatist, George Peele, fired by the popular confidence in the national heroes, was inspired to compose a Farewell to Norris and Drake "and all theyr brave and resolute followers" on this occasion. The expedition returned to Plymouth in July, after a sharp engagement at Burgos and an attack on Lisbon, without having achieved any decisive result.

The Latin publication offered herewith gives an account of the expedition in diary form, from the 15th March, when preparations were being made at Plymouth, to the 3rd July when they returned thither.

Portuguese Literature—*continued.*

120 **FERREIRA** (Antonio). **Poemas Lusitanos do Doutor Antonio Ferreira.** Dedicados por seu filho Miguel Leite Ferreira, ao Principe D. Philippe nosso Senhor. *With woodcut device on title.*

8vo, *bound by Rousselle in full brown levant morocco, richly gilt border and fleurons on sides, gilt panel back, inside dentelles, g. e.*

Lisbon, Pedro Crasbeeck, 1598. **£42**

Innocencio, Vol. I, p. 138. Anselmo, No. 517.

Antonio Ferreira (1528-69) was a Doctor of Civil Law and a Professor at the University of Coimbra.

His work appeared at a transition period in the history of Portuguese literature and Aubrey Bell states: "It was most fortunate for Portuguese literature that at this time of changing taste a poet of Ferreira's great influence should have forsworn foreign intrusions in the language with the exception of Latin; and left both in prose and verse abiding monuments of pure Portuguese. This was the more remarkable in a poet who disdained the old popular metres, and had no thought apparently for popular customs or traditions. Ferreira was a true patriot, and it was his boast and is his enduring fame that he devoted himself to exalt the Portuguese language."

His career as a poet, judge and courtier was cut short by the plague of 1569; and his *Poemas Lusitanos*, comprising over a hundred poetical compositions, were published posthumously.

121 **GALVAO** (Duarte) and **PINA** (Ruy da). **Cronicas del rey Dom Ao. Amrriquez e del rey Dom Sancho seu fo.** [**filho**] **primeiro e segundo, Reis de Portugal.**

Portuguese manuscript, "arranged and written at the instance of" King Manuel I, and dedicated to the Sovereign by his two chroniclers.

[Nine preliminary pp. and 409 pp. of text.]

418 pp., folio, *old embossed leather binding.*

N.D. [*Early sixteenth-century script.*] **£15 15s**

The first chronicle, relating to the life of Dom Alonso Henriquez the first King of Portugal, was written by Duarte Galvao, and the chronicle of Dom Sancho I, second King of Portugal, by Ruy da Pina.

In view of the fact that neither of these chronicles was published until the eighteenth century, it is important to record the titles of their respective prologues which show that this manuscript, though apparently not one of the two cited by Innocencio and Pereira and Rodrigues, as emanating from the Torre do Tombo, is indubitably a contemporary document, and may have been the original script from which the later text was published.

The first prologue is entitled: "Prologuo dirigido ao serenissimo e muito poderoso principe el Rei dom Manoel nosso snor. sobre as vidas excellentes dos Reis de portugal seus amtecessores ordenados e escriptos por seu mandado per duarte gualvao fidalguo de sua casa do seu comselho no quall falla do grande luvor da presente materea que he a proprio e verdadeiro louvor destes mesmos Reis de portugal."

This definitely states that King Manuel had ordered Duarte Galvao, his gentleman-in-waiting, to write the chronicle of the first two kings of Portugal; but the prologue to Don Sancho's Chronicle—which begins: "Prologo de Ruy de pina

(Continued over)

Portuguese Literature—*continued.*

Galvao (Duarte) and **Pina** (Ruy da)—*continued.*

coronista mor dos Reinos e senhorios de portugal e as cronicas dos primeiros e gloriosos Reis de portugal e primeiramente a cronica del Rei Dom Sancho deste nome o primeiro e dos Reis de portugal o segundo dirigido ao muito alto e muito excellente e poderoso principe el rei dom Mel. nosso snor."—mentions the fact that "Duarte Galvao of the State Council began but did not prosecute" the work, which was therefore completed by Ruy da Pina the court chronicler. It should be mentioned that the entire manuscript is written in the same hand, which is not, however, the characteristic writing of a professional scribe, and is not likely to be an ordinary transcript.

122 **GALVAO** (Duarte). **Chronica do muito alto e muito esclarecido principe D. Affonso Henriques Primeiro Rey de Portugal.**

Lisbon, 1726.

Bound up with:

Pina (Ruy de). **Chronica do muito alto, e muito esclarecido principe D. Sancho I segundo Rey de Portugal.**

Lisbon, 1727.

Bound up with:

Pina (Ruy de). **Chronica do muito alto, e muito esclarecido principe D. Affonso II Terceiro Rey de Portugal.**

Lisbon, 1727.

Bound up together with:

Pina (Ruy de). **Chronica do muito alto, e muito esclarecido principe D. Sancho II Quarto Rey de Portugal.**

Lisbon, 1728.

Bound up with:

Pina (Ruy de). **Chronica do muito alto, e muito esclarecido principe D. Affonso III quinto Rey de Portugal.**

Lisbon, 1728.

Pina (Ruy de). **Chronica do muito alto, e muito esclarecido principe Dom Diniz sexto Rey de Portugal.**

Folio, *vellum.*

Lisbon, no Officina Ferreyiana, 1729. **18s**

123 **GARCIA DA ORTA. Colloquies on the Simples & Drugs of India.**

NEW EDITION, edited and annotated by the Conde de Ficalho, translated with an Introduction and Index by Sir Clements Markham.

With numerous illustrations.

4to, *cloth. London*, 1923. **£2 2s**

One of 250 copies.

Portuguese Literature—*continued.*

124 **GONCALVES CEREJEIRA** (Dr. M.). **O Humanismo em Portugal. Clenardo.** (Com a traduçâo das suas cartas).

With portraits, facsimiles and other illustrations.

8vo, *wrappers. Coimbra*, 1926. **6s**

125 **LIAO** (Duarte Nunez do). **Artigos das sisas novamente emendados per mandado Del Rei nosso senhor.**

With fine woodcut Coat-of-Arms on title-page.

Folio, *old mottled calf, gilt, border and Arms on sides.*

Lisbon, Manuel Joam, 1566. **£18 18s**

This particular copy bears the signatures of Paulo de Carvalho (brother of the Marquis de Pombal) on title-page and that of Duarte Nunez do Liao on page 37.

126 **LIAO** (Duarte Nunez de). **Origem da lingoa Portuguesa.** Dirigida a el Rei Dom Phillippe o II de Portugal nosso Senhor.

Small 4to, *original calf. Lisboa, Pedro Crasbeeck*, 1606. **£4 4s**

A scholarly treatise on the Gothic, Latin, Hebraic, and other origins of the Portuguese language.

127 [**LISBON.**] **Rudiger** (Martin). **Kurtze / Jedoch Warhafftige Beschreibung Der Vortrefflichen / Weitberühmten Haupt-Stadt Lisbona in Portugal Welche Vor Zeiten der Könige von Portugal Residentz gewesen / Jetziger Zeit aber / dem König in Hispanien Unterthan / und Gehörig ist. Wass alda vor ein herrliche / schöne Gelegenheit zuwohnen. Wass der Einwohner Religion, Sitten / und Gewohnheiten / auch wie sichs sonst alda Verhält / und zugedencken Würdig ist. Auffs Kurtzeste und Einfältigste Beschrieben. Sampt einer kurtzen Beschreibung / etlicher Wunderbarlichen Völcker / so in Indien Wohnen / wie sie sich Verhalten / und was sonsten darneben zusehen ist / genommen aus einem Sendebrieff / welchen ein Geselle / mit Name Christian Schmiedgen / im Jahr 1594. aus Ost-Indien / geschrieben.**

Small 8vo. *Zwickau*, 1634. **£2 2s**

128 **MICHAELIS DE VASCONCELLOS** (Carolina). **Notulas relativas a "Menina e Moça," na ediçâo de Colonia (1559).**

With reproduction of title-page.

Small 8vo, *wrappers. Coimbra*, 1924. **1s 6d**

Portuguese Literature—*continued.*

129 **MOLINA** (Luis). **Concordia Liberi Arbitrii cum gratiae donis, divina praescientia, providentia, praedestinatione et reprobatione ad nonnullos primae partis D. Thomae articulos.**

Together with:

Appendix ad Concordiam.

[*Lisbon, Manuel de Lira*, 1589.]

FIRST EDITION. Small 4to, *old vellum.*

Lisbon, Antonio Ribeiro, 1588. **£15 15s**

Anselmo, No. 989. Only four Portuguese libraries possess copies of this work, and there is another at the British Museum.

This is one of the most famous books published by the Jesuits, as it roused more controversy than any other theological work. After much opposition by the Portuguese Inquisition, it was grudgingly approved for publication, and a copy accepted by the Cardinal, Archduke Albert, who was then governing Portugal on behalf of Philip II. It was soon after reprinted at Cuenca, Venice, Lyon, and Antwerp, and became the object of the bitterest persecution, particularly on the part of the Dominicans, who made every effort to place it on the Index of Prohibited Books. The fierce controversy between Dominicans and Jesuits on this score, led to the matter being referred by Pope Clement VIII to his High Court in 1594; the case being ended by Paul V in 1607, prohibiting either party to stigmatize as erroneous, any doctrine put forward by the other.

Luis de Molina was a celebrated Spanish theologian, who was born at Cuenca in 1536. After studying at Alcala and Salamanca, he became a Jesuit, and proceeded to Coimbra to study science. He afterwards taught philosophy and theology at Coimbra and Evora. He spent more than forty years in Portugal, but after the stormy passage of his *Concordia*, he returned to Cuenca, and died in 1600.

130 **PALHA** (M. Fernando). **Catalogue de la Bibliothèque Palha** [now at Harvard College, Cambridge.]

4 vols. in 2, 4to, *half calf. Lisbonne*, 1896. **£10 10s**

131 **PATENTE das merçes, graças, e privilegios, de que El Rey Dom Philippe Nosso Senhor fez merce a estes seus reinos. E adiante vai outra patente das respostas das Cortes de Tomar.**

Bound together with:

Patente em que vam incorporados ao capitulos, que os tres estados destes Reinos appresentaram a sua Majestade nas Cortes que fez na villa de Tomar, em Abril, de M.D.LXXXI.

With woodcut Coat-of-Arms on each title-page.

Small folio, *boards* [*some margins slightly cropped*].

Lisbon, Antonio Ribeiro, 1584. **£5 5s**

Anselmo (965), only cites a description transcribed from manuscript notes in the National Library of Lisbon, but mentions two extant copies, one of which is in Brazil. There is no copy at the British Museum.

This scarce and extremely interesting publication contains the text of statutes and records relating to privileges and grants accorded to the Portuguese subjects of Philip II, and of petitioners addressed to him by them; one of which respectfully requests that he shall "spend as much time as possible" in Portugal. It constitutes an amusing and instructive record of social customs and economics of the times.

Portuguese Literature—*continued.*

132 [**PINHEIRO** (Antonio).] **Oraçâo que fez e disse o doctor Antonio Pinheyro na salla dos paços da ribeyra, nas primeyras cortes que fez o muyto alto . . . Rey Dom Sebastiâo, governando seus regnos . . . a Raynha Dona Caterina sua avô nossa senhora.**

With woodcut armilary sphere on title-page.

Small 4to, *green morocco, gilt lines on sides, inside dentelles, g. e., by Lortic. Lisbon, Joam Alvarez,* 1563. **£10 10s**

133 **PINHEIRO CHAGAS** (Manoel). **Diccionario Popular Historico, Geographico, Mythologico, Biographico, Artistico, Bibliographico e Litterario.**

8 vols., folio, *half calf. Lisbon,* 1876-1886. **£8 8s**

134 **REGRA & STATUTOS DA ORDEM DE SANTIAGO.**

Title within woodcut border.

Woodcut Coat-of-Arms; full-page woodcut depicting the Apostle Santiago, patron of Spain and King Ramiro; another full-page woodcut showing the body of Saint Vincent lying in a boat accompanied by the traditional two ravens; four other woodcuts of banners of the Order.

BLACK LETTER. 4to, *bound by Hardy in crimson levant morocco, inside dentelles, g. e. Lisbon, Germão Galharde,* 1548. **£37**

Anselmo (635) cites only 4 copies. There is another at the British Museum.

Innocencio, Vol. 7, p. 62.

Text of the statutes of the Order of St. Thiago (or Santiago), authorized by Don Jorge, Duke of Coimbra, son of Joao II, and Grand Master of the Order, in 1532.

According to ancient tradition, this military order was founded in the ninth century by Ramiro I, of Leon, when the Saint is supposed to have appeared at the battle Clavijo, mounted on a charger (as depicted in one of the woodcuts), and helped to rout the Moors. Thereafter the insignia consisted of a sword with devices of the sun, moon and a star, but was subsequently simplified in the form of a cross with the horizontal arms ending in fleur-de-lis, and the perpendicular ones in a sword-point and a heart. Later authorities give the date of its institution as 1170, whilst maintaining the legend of the lamb and the sword, from which the name, *Sao Thiago da Espada* is derived.

The original knights of the order took semi-religious vows, in addition to pledging themselves to risking their life in the battlefield; and many of them gallantly assisted D. Affonso Henriques, the first King of Portugal, when he was besieged at Santarem by the Moorish King of Seville; the King expressing his gratitude by welcoming the knights to his kingdom and granting them a number of towns. The Portuguese order was established in 1177, at the Monastery of Santos o-Velho at Lisbon; passing thence to various other homes in accordance with the exigencies of the period. For some time the Spanish and Portuguese orders of Santiago were affiliated, but the latter branch became independent in 1320. This picturesque military order was abolished with the advent of the Republic in 1910.

Portuguese Literature—*continued.*

135 **REGRAS DA COMPANHIA DE JESUS.**
With four small woodcuts in text.
12mo, *original calf. Evora, Manuel de Lyra,* 1603. **£3 3s**
Contains a summary of the constitutions, common rules of the Order, etc., etc.

136 **REZENDE** (André de). **Historia da antiguidade da cidade de Evora. Terceira ediçam fielmente copiada da segunda que se fez em Evora em 1576, a qual foi emendada pelo mesmo autor.**
8vo, *half morocco gilt, uncut.*
Lisbon, Simao Thaddeo Ferreira, 1783. **£2 2s**
Innocencio. Vol. I, p. 66.
The interesting third edition (in the vernacular) of Rezende's history of the antiquities of Evora.

137 **SAO THOMAS** (Fr Leão). **Benedictina Lusitana. Dedicada ao Grande Patriarcha S. Bento.**
With full-page engraved portrait.
2 vols., *vellum. Coimbra,* 1644-51. **£42**
A history of the Benedictines in Portugal from the earliest times, by the General of the Order and Lecturer to the University of Coimbra.

138 **SOUZA FARINHA** (Bento Joze). **Colleçam das antiguidades de Evora escriptas por Andre de Rezende, Diogo Mendes de Vasconcellos, Gaspar Estaço, Fr. Bernardo de Brito, e Manoel Severim de Faria.**
8vo, *half morocco, gilt, uncut.*
Lisbon, Filippe da Silva e Azevedo, 1785. **£2 2s**
Innocencio, Vol. I, p. 347.
A very comprehensive study of the antiquities of Evora, compiled by Souza Farinha from the works by Resende, Vasconcellos and others, on the same subject.

139 **VITERBO** (Sousa). **A Jardinagem em Portugal. Apontamentos para a sua Historia.**
2 vols., royal 8vo, *half morocco, by Pagnant.*
Coimbra, 1908-9. **£1 10s**
An interesting account of the gardens and horticulturists of Portugal.

PADRE ANTONIO VIEIRA'S CORRESPONDENCE.

140 [**VIEIRA.**] **Azevedo** (J. Lucio d'). **Cartas do Padre Antonio Vieira, coordenadas e anotadas.**
2 vols., royal 8vo, *wrappers. Coimbra,* 1925-6. **£1 10s**
One of 200 copies.
The collection consists of a total of 414 letters from Padre Antonio Vieira, and constitutes an autobiographical account of the work of this famous seventeenth-century Jesuit in Brazil. There are indices of the contents and of the names of the Padre's correspondents.

SCANDINAVIA.

[THE LEGEND OF ALEXANDER THE GREAT.]

141 **JONSSON** (Boo). **Alexandri Magni Historia pa Swenska riim aff Latinen.** (In verse).

Text in Gothic Letter.

Small 4to, *old calf*. *Wisingborg*. 1672. **£14 14s**

Printing began on the island of Wisingborg under the Counts of Brahe in 1667 and ceased in 1687.

142 [**THORLAKSSON.**] **Harmonia Evangelica.**

With numerous woodcuts, most of which represent incidents in the life of Christ. Gothic text.

Small 8vo, *half morocco, g. e.*

Hoolum [*Iceland*], *Halldore Erikssone*, 1749. **£10 10s**

SPANISH LITERATURE.

143 **ALBA & BERWICK** (Duke of). **A. M. de Barcia. Catalogo de la Coleccion de Pinturas del Excmo. Sr. Duque de Berwick y de Alba.**

With 32 large plates of works by Titian, Goya, Nattier, Murillo, Velasquez, Rembrandt, Rubens, Ruysdael, etc.

Folio, *wrappers*. *Madrid*, 1911. **7s 6d**

144 ——— **Duquesa de Berwick y de Alba. Catalogo de las Colecciones expuestas en las vitrinas del Palacio de Liria.**

With 19 large plates of manuscripts, autographs, miniatures, bindings, etc.

Folio, *wrappers*. *Madrid*, 1898. **6s 6d**

145 ——— ——— **Nuevos Autografos de Cristobal Colon y Relaciones de Ultramar.**

With five plates of autographs and a map by Christopher Columbus.

Folio, *wrappers*. *Madrid*, 1902. **4s 6d**

146 ——— ——— **Autografos de Cristobal Colon y papeles de America.**

With folding plates.

Folio, *wrappers*. *Madrid*, 1892. **4s 6d**

147 ——— **Duque de Berwick y de Alba. Correspondencia de Gutierre Gomez de Fuensalida, Embajador en Alemania, Flandes é Inglaterra (1496-1509).**

With eight large plates.

624 pp., folio, *wrappers*. *Madrid*, 1907. **5s 6d**

Spanish Literature—*continued.*

148 **ALBA & BERWICK** (Duke of). **Duque de Berwick y de Alba. Noticias historicas y genealogicas de los Estados de Montijo y Teba segun los documentos de sus Archivos.**

With 14 *illustrations.*

Folio, *wrappers. Madrid*, 1915. **6s 6d**

149 ——— **El Mariscal de Berwick. Bosquejo Biografico por el Duque de Berwick y Alba.**

With 35 *full-page plates reproducing portraits (one in colour) of the Churchill, Marlborough, Berwick, and Stuart families from the collections of the Dube of Alba, the Duke of Marlborough, the Prado Museum, the Museum at Rennes, and also facsimiles of important autographs.*

538 pp., 4to, *original cloth. Madrid, privately printed*, 1925. **£3 3s**

150 **ALVAREZ** (Emanuel). **De Constructione octo partium orationis liber.**

Small 8vo, *vellum, blind tooling on sides, gilt.*

Burgos, Philippur Junta, 1584. **£3 10s**

This little work is extremely rare; this edition would seem to be the only *unknown* one, as Sommervogel, who cites an earlier one (Venice, 1574), and a later one (Alcala, 1589) does not mention this one.

Manuel Alvarez was a Portuguese Jesuit, who was born at Madeira in 1526. He had a great reputation for *belles lettres*, and was, for a time, Rector at Coimbra and Evora Universities. He died at Evora in 1582.

151 **AMZALAK** (M. B.). **Contribuiçâo documental para a Historia da Cidade de Cadiz.**

8 pp., folio, *wrappers. Lisbon*, 1926. **2s 6d**

152 **ANGLES** (Fr. Pedro Martyr). **Prontuario Orthologigraphico trilingue, en que se enseña a pronunciar, escribir, y letrear correctamente en Latin, Castellano y Catalan.**

12mo, *old vellum.*

Barcelona, Mariano Soldevila, N.D. [*circa* 1743]. **£2 2s**

Palau's *Manual*, I, p. 82.

An interesting book of instruction on Latin, Castilian and Catalan.

Spanish Literature—*continued.*

153 **ARMESTO Y CASTRO** (Gil de). **Verdores del Parnaso, en diferentes entremeses, vayles y Mogiganga.**

With woodcut floral vignette on title.

Small 8vo, *crimson morocco, gilt lines and back, inside dentelles, g. e., by Chambolle Duru.*

Pamplona, Juan Micon, 1697. **£27 10s**

Salva, No. 1098. Palau's *Manual*, I, p. 116.
Amongst this miscellany of farces is one on the "invincible deeds of Don Quixote de la Mancha." Some of the farces are adapted from the works of Lope de Vega, Benavente, and others.

154 **AUREUM OPUS regalium privilegiorum civitatis et regni Valentie cum historia cristianissimi Regis Jacobi ipsius primi conquistatoris.**

Title in Gothic Letter beneath large woodcut Coat-of-Arms; first page of text within ornamental woodcut border, with headlines in red; text in Gothic Letter, double columns; some ornamental capitals; full-page woodcut portrait.

Folio, *crimson morocco, g. e., by Rivière.*

Valencia, Diego de Gumiel, 1515. **£75**

Palau (I, p. 133) cites four copies. Serrano y Morales' *Impresores Valencianos*, p. 209.
Fine copy of this rare Valencian chronicle, the second part of which is in the Valencian language. The opening pages contain the Catalan text of King Jaime's own chronicle of the Conquest of Valencia, with a large woodcut portrait of the King.

155 [**AVEIRO.**] **Breve noticia de la Enfermedad, muerte y entierro de la Duquesa de Aveyro, y Maqueda,** mi Señora Doña Maria de Guadalupe, Lancaster y Cardenas, Viuda del Excelentissimo Sr. Don Manuel Ponce de Leon, Duque de Arcos; y madre de los Escmos. Señores Don Joachin Ponce de Leon, Duque de Arcos, de Aveyro, y de Maqueda; Don Gabriel Ponce de Leon, Duque de Baños; ye de mi señora Doña Isabel Ponce de Leon, Duquesa Viuda da Alva.

Small 4to, *wrappers. Madrid*, 1715. **15s**

She died in Madrid on Saturday, 9th February, 1715, in her eighty-sixth year.

156 **BARROS** (Alonso de). **Perla de los Proverbios Morales.**

12mo, *old calf. Lisbon, Jorge Rodriquez*, 1617. **£10 10s**

Palau's *Manual*, I, 181.
This "Pearl of moral proverbs" is eulogized as a "peerless diamond" in a poem by Lope de Vega Carpio, which appears in the preliminary pages.

Spanish Literature—*continued.*

ON TEACHING THE DEAF AND DUMB.

157 **BONET BARLETSERBANT** (Juan Pablo). **Reduction de las letras, y arte para enseñar a ablar los mudos.**

Engraved title within architectural border with heraldic devices. Eight plates illustrating "deaf and dumb" language."

Small 4to, *mottled green and yellow calf, gilt lines and fleurons, g. e. Madrid, Francisco Abarco de Angulo,* 1620. **£38**

Perez Pastor (No. 1649) devotes nine columns to this work.

158 [**CAESAR** (Julius).] **Libro de los Comentarios de Gayo Julio Cesar de las guerras de la Gallia, Africa y España.**

With woodcut maps of ancient Gaul and Spain, and five other woodcuts.

Small 8vo, *old calf.*

Paris, vendese . . a la enseña de la Samaritana, 1549. **£5 5s**

Salva, No. 2780. Palau II, p. 189.

Pellicer describes this as the best of the early editions of Caesar's Commentaries on the Gallic Wars (translated by Lopez de Toledo). The woodcuts include illustrations of bridges, fortifications, etc.

159 **CALDERON** (Pedro). **Agradecer y no Amar. Comedia famosa.**

32 pp., small 4to, *boards.* [*C.* 1704.] **£2 2s**

Escudero mentions this little publication as one of the comedies published in Seville in "the first third of the eighteenth century" by the printer, Francisco Leefdael (*vide* his *Tipografia Hispalense*, No. 2752). Escudero mentions that this comedy was performed "before the King and Queen." It is one of Calderon's lesser-known *comedias de capa y espada*, of which he wrote about thirty, and much of it is in blank verse; and it was probably one of the plays performed before his great patron Philip IV, who encouraged these performances at the royal palaces in Madrid and its neighbourhood.

160 **CEJADOR Y FRAUCA** (Julio). **Historia de la Lengua y Literatura Castellana.**

With over 230 portraits.

14 vols., royal 8vo, *full Spanish calf. Madrid,* 1915-1922. **£12 10s**

161 [**CELESTINA.**] **Tragicomedia de Calisto y Melibea: en la qual se contiene de mas de su agradable e dulce estilo, muchas sentencias filosofales e avisos muy necessarios para mancebos. . . .**

Title in red and black; Gothic Letter throughout. Large woodcut on title-page and smaller cuts in text.

8vo, *crimson morocco, blind stamped, gilt inside dentelles, g. e., by Trautz-Bauzonnet. Seville,* 1523. **£95**

Palau's *Manual* (II. 127) gives this as the first 8vo edition of the *Celestina.*

Spanish Literature—*continued.*

162 **CERVANTES SAAVEDRA** (Miguel). **Vida y Hechos del Ingenioso Cavallero Don Quixote de la Mancha.**

With plates.

2 vols., thick 8vo, *vellum. Brussels, Juan Mommartre,* 1662. **£8 8s**

Rius, No. 20. Palau, II, p. 144.
The first edition, bearing the altered title: "*Vida y Hechos del Ingenioso,*" etc., and the second illustrated edition.

163 ——— **Atienza** (Juan Leal). **Fin de una Polemica. III Centenario de Cervantes.**

With vignette portrait of Cervantes on title-page.

8vo, *wrappers. Ciudad Real,* 1916. **10s 6d**

Reproduces the contents of all known Cervantes' letters and documents.

164 **CONSTITUCIONES de la congregacion y Hermandad de nuestra Señora del Refugio y Piedad.**

With engraving of the Virgin on title-page.

Small 4to, *half Spanish calf.*

Madrid, Melchor Alegre, 1667. **£15 15s**

This publication is unknown to Salva and Palau. It is dedicated to the Cardinal Infante Don Ferdinand of Spain as Administrator of the Archbishopric of Toledo, and contains the rules governing the Brotherhood of Refuge and Mercy, which carried out hospital work and other social work amongst the destitute in that See.

165 **CONTRERAS** (Segundo N.). **La Guitarra. Sus antecedentes historicos y biografias de ejecutantes célebres.**

With illustrations, including portraits.

Royal 8vo, *half morocco. Buenos Aires,* 1927. **£1 10s**

An interesting treatise on the history and art of playing the guitar; with biographical notes on famous guitarists.

166 ——— Another Copy *in wrappers.* **18s**

167 **COURT ETIQUETTE. Collection of six manuscripts in Spanish and Portuguese relating to the prevailing customs at the Courts of Spain and Portugal up to the seventeenth century.**

(Together) 56 pp., folio, *half morocco, gilt panelled back.*

C. 1640. **£21**

These interesting documents record the variety of ceremonial observed at the court on different occasions, during that period in history when ceremonial was, perhaps, at its wearisome height. The first manuscript (in Spanish) refers, apparently, to the court of Philip IV and describes the elaborate social ceremony which had to be gone through in the Chapel Royal before the religious ceremony could be given a thought. The temporal power of grandees, bishops, crown ambassadors and

(Continued over)

Spanish Literature- Court Etiquette—*continued.*

the Venetian Ambassador, permitted them to remain with their heads covered inside the chapel, whilst others remained bareheaded.

There was an imposing group of courtiers and officials near the King's chair, "of velvet with gold fringe"; and at the far end of the chapel were "four pews, one above the other, the lowest one usually being occupied during Mass, by the Queen, Prince, Princess, and the Infantes."

A description is given of the various processions and specific ceremonies on special occasions; and there follows an account of "the manner in which the King and Queen drive out"; and how they dined in public, on high festivals and state occasions. The table was laid with an embroidered cloth, and upon a napkin beside the Queen's place were two loaves of bread—white and brown, the latter apparently the Queen's preference. "On bringing in the viands, three corporals of the guard of archers and halberdiers precede them, then two mace-bearers with their silver-gilt maces bearing the arms of Leon and Castile. After them come the four majordomos, followed by the chamberlain bearing his great baton high upon his shoulder, and behind them come the boy pages with the food, all protected by the guard; and everyone present, except the chamberlain and the grandees, must remain bareheaded." When the Queen is seated, "room is made at the table for a few of those present who wish to see her eat"! Three ladies-in-waiting took it in turn to serve their royal mistress, uncovering the dishes, placing a portion of the chosen food on the Queen's plate, and handing the remainder to the waiting pages, who bore the dishes away, while the ladies all served "with napkins over their shoulders." As a rule there were upwards of fifteen courses at these public meals; and there was quite an elaborate ceremony involved whenever Her Majesty asked for drink. The four major-domos accompanied a page, at a signal from one of the ladies, and made their way to the pantry, "where the bottles are kept; then the man in charge of the drink, places a covered goblet, filled with water, on a salver in the child's hand, and the boy returns with the majordomo to the lady-in-waiting. Upon her knees, the lady uncovers the goblet and pours some of the water out for the Queen, and hands it to Her Majesty with a deep curtesy." No doubt this simple performance required considerable practice in those days of long, sweeping skirts. Last came the dessert, which was formally brought by the majordomos, and subsequently removed by the little pages—prudently under escort! Subsequently, the equivalent to the modern fingerbowl, a basin, was handed to the Queen by one of the grandees present, whilst one of the ladies poured the water over the Queen's hands, and the grandee handed Her Majesty a small towel, which, after being used, was passed on to a maid-of-honour. The meal ended, "all the napery is removed, and the signal is given for all to leave. Whilst Her Majesty is at table, all the grandees present are standing up close to the wall, and the ladies-in-waiting not on duty are with them, chatting to their galants, for this is permissible at this time; and the ladies who are serving, are accustomed also, to greet their friends at intervals." It is added that the same ceremony prevailed with regard to the King's meals. The manuscripts contain further interesting records of etiquette "relating to the order of State processions; the office of chroniclers and scribes; of constable, admiral, marshal, and other official posts with the text of early sixteenth-century decrees relating thereto; the arrangements for an assembly at the court of King Sebastian of Portugal; and some interesting genealogical records of some of the principal Portuguese noble families.

168 **[DECRETO REAL SOBRE EL TABACO.] Printed text of a royal decree given at the Royal Palace, Madrid, 19th December, 1817.**

Folio, *unbound.* (*Madrid*, 1817.) **8s 6d**

This interesting royal decree contains the text of all the regulations to be observed at the state cigar factories at Alicante and Palloza, together with the draft of certain official returns which were to be rendered by the director of the factory. The tobacco was imported from Havana and Virginia.

Spanish Literature—*continued.*

169 **DELGADO HILLO** (Josef). **Tauromaquia o Arte de Torear a caballo y a pie.**

With 30 *coloured plates of bull-fighting.*

8vo, *crimson morocco, gilt lines on sides, gilt back, inside dentelles, g. e. Madrid,* 1804. **£18 18s**

170 **DIAGO** (Fr. Francisco). **Historia de los victoriosissimos antiguos Condes de Barcelona.**

Title in red and black, with woodcut Coat-of-Arms on title.

Folio, *old calf. Barcelona, Sebastian de Cormellas,* 1603. **£5 5s**

Palau's *Manual*, III, p. 41.

An interesting history of the ancient Counts of Barcelona and their country.

171 **DURAN VIVAS** (Francisco). **Grandezas Divinas; Vida y muerte de Jesu Christo.**

Small 4to, *old vellum.*

Madrid, Diego Diaz de la Carrera, 1643. **£8 8s**

Palau's *Manual*, III, p. 96.

The life and death of Jesus in verse, in seven cantos, by Francisco Duran Vivas, brought " up-to-date, c. in 1643, in the matter of language and style by his grandson, the Licentiate Fernando Vivas de Contreras, a lawyer to the State Council of Madrid.

172 [**FAUST.**] **Saintyves** (P.). **La Leyenda del Doctor Fausto. Traducida del Frances por J. Albiñana Mompo.**

8vo, *wrappers. Madrid* (1928). **5s**

173 **FERNANDEZ DE VILLA REAL** (Manuel). **Architetura Militar ó fortificacion moderna.** Compuesta, traduzida y aumentada.

With numerous engraved illustrations of fortifications.

16mo, *mottled calf. Paris, Juan Henault,* 1649. **£6 6s**

Palau's *Manual* (III, p. 219), cites only two known copies of this rare book.

Spanish Literature—*continued.*

STRICTLY PROHIBITED BY THE INQUISITION IN ALL LANGUAGES.

174 **GAMALIEL neuvamente traduzido en lengua castellana: añadido: historiado: y con mucha diligencia reconocido: y emendado: contiene en si lo siguiente.**

Title in red and black Gothic Letter within ornamental woodcut border; full-page woodcut of the Crucifixion on verso; numerous other woodcuts in the text, which is in Gothic Letter.

Small 4to, *half morocco.* [*Seville*, 1534.] **£21**

The Castilian translation by Juan de Molina, from the original Valencian.
As this excessively rare book lacks the colophon and last page or pages of text, it is impossible to give its date with certainty, but a manuscript note on the fly-leaf gives it as 1534.
Escudero (No. 348) merely cites Sr. Gayangos' note as follows (without describing the book or quoting the title): *Gamabiel, Seville*, 1534, 4to. Other editions are cited by Perez Pastor (Tolido), No. 140, and in Palau's *Manual* (III, p. 299), but each has a slightly different title to this one. Unknown to Salva.
[There are 16 leaves with marginal repairs, of which one lacks a small portion of the original text.]

175 **GOMEZ MIEDES** (Bernardino). **La Historia del muy alto e invencible Rey Don Jayme de Aragon, primero deste nombre llamado El Conquistador.**

With woodcut Coat-of-Arms on title and full-page woodcut portrait of the King.

Small folio, *crimson morocco, gilt back, g. e.*

Valencia, viuda de Pedro de Huete, 1584. **£18 18s**

Palau III, p. 361.
Nice copy of the history of Alfonso I of Aragon (1104-1134), who was known as Alfonso VII of Castile.

176 **GONZALO** (Arias). **Memorial en defensa de las Mugeres de España y de los vestidos y adornos de que usan. Al Rey N. Sor.**

Small 4to, *boards. Lisbon*, 1636. **£7 10s**

Salva, No. 3905. Palau's *Manual*, I, p. 109.
A curious and interesting *memorial* in defence of Spanish women and their dress and adornment of the day. The author was a licentiate, and replies with spirit to the unfavourable criticism directed by some other licentiate, in a publication entitled *Rogacion en detestacion*, against their contemporary women's dress. In addition to moralising on the infinite superiority of the human race above all creation, in being free to choose and change their raiment at will, the author brings in many amusing arguments in favour of the voluminous and costly dress of the seventeenth century; even advancing the theory that if Spain did not indirectly encourage a taste in dress by trading in textile with the Indies (whence so much of the royal treasury's gold and silver emanated), the growing taste for purple and fine linen would throw open the American ports to foreign competition in materials. There are many interesting references to the details of the costume of his period and of biblical and classical times.

Spanish Literature—*continued.*

177 **GUZMAN** (Francisco de). **Flor de Sentencias de Sabios.**

With woodcut Coat-of-Arms on title.

FIRST EDITION. 8vo, *original morocco binding, full gilt ornamental back, sides inlaid in mosaics of red, blue, white and gold, g. e., a little repaired.* [*Antwerp*], *Martin Nucio*, 1557. **£105**

A beautiful copy in a particularly interesting binding, from the Huth (No. 3417) and Yemeniz collections. This first edition was unknown to Brunet. Salva, No. 2079. Palau (III, p. 440), cites only the Salva-Heredia copy in addition to this one. There is a copy at the British Museum which may be the former.

These *Sentencias* are maxims in verse, inspired by the Greek and Latin classics; and, with the same author's *Triamfos Morales*, are considered the most important didactic poems of the period of Philip II.

This book is the same work as *Decreto de Sabios*, which was published with additional verses at Alcala in 1565.

Francisco de Guzman was a Spanish warrior-poet of the sixteenth century, of whose life little is known. One of his ablest contributions to Spanish literature was his commentary on Jorge Manrique's famous *Couplets.*

178 **HURTADO DE LA VERA** (Pedro). **Comedia intitulada Doleria, d'el Sueño del Mundo cuyo argumento va tratado por via de philosophia moral.**

With heraldic woodcut vignette on title.

FIRST EDITION. 16mo, *old vellum.*

Antwerp, viuda y los herederos de Juan Stelsio, 1572. **£35**

Salva mentions this edition in his notes to No. 1288, but did not possess a copy. Palau's *Manual* (IV, p. 79) cites two copies of this rare edition. The second was published twenty-three years later, and a third, which included Guajardo's Proverbs, was published in Paris in 1614 and is the edition cited by Salva.

The author, whose real name was Pedro Faria, was one of several contemporaries who were influenced by the epoch-making *Celestina.*

In this curious little allegorical fantasy, in which each character personifies some virtue or vice, the author attempts to depict the illusion of the worldly life. The reactions of the allegorical persons upon one another show the primitive factor of life—Love—in its various aspects, while the world dreams on, awaiting the enlightenment which Death and Truth will bring.

179 **JOVIUS** (Paulus). **Libro de la Vida y Chronica de Gonçalo Hernandes de Cordoba, llamado por sobrenombre el Gran Capitan. . . Afora nuevamente traduzido en Romance Castellano por Pedro Blas Torrellas.**

Second Edition. Small 8vo, *old gilt morocco eighteenth-century French binding. Antwerp, Gerardo Spelmanno*, 1555. **£42**

Salva, No. 3461. Palau's *Manual*, IV, p. 140. This is the edition which was jointly issued by Spelmanno and Guillermo Simon, to whom the licence for printing was given in Brussels on 8th November, 1554; but there was no earlier edition printed by Simon, as Nicolas Antonio states. The first edition was

(Continued over)

Spanish Literature: Jovius (Paulus)---*continued.*

printed in Saragossa in 1553; the only known copy being at the National Library in Madrid.

This is one of the most pleasing books on the life and valiant exploits of *el Gran Capitan*, Gonzalo Fernandez de Cordoba, the celebrated Spanish hero of the Granada war and a score of fifteenth century campaigns, whose popular personality and military genius inspired many notable prose works in Spanish, and a Latin poem by Cantalicio. The original text of this particular "Life" was written in Italian by Pablo Jovio, Bishop of Mocera, and published in 1550.

AN INDISPENSABLE BIBLIOGRAPHY.

180 **KAYSERLING** (M.). **Biblioteca Española-Portugueza-Judaica. Dictionnaire Bibliographique des auteurs Juifs, de leurs ouvrages Espagnols et Portugais et des oeuvres sur et contre les Juifs et le Judaisme.** Avec un aperçu sur la littérature des Juifs Espagnols et une collection des proverbes Espagnols.

8vo, *original wrappers. Strasbourg*, 1890. **£1 15s**

181 **LIBRO de la Ordinaciones de la Cofadria del Officio de los Libreros fundada en la Inglesia del Señ or Santiago de la pressente Ciudad de Zaragoça, so invocacio y patrocinio del Bienaventurado y Gloriosso Doctor de la Iglesia San Geronimo. Año MDLXXIII.**

Seventeenth-century Spanish manuscript on 28 leaves of vellum, with two coloured woodcuts mounted on vellum.

Bound in small 4to, *contemporary binding of gilt morocco on wooden boards, g. e. Saragossa*, 1679. **£105**

This interesting manuscript contains the text of the Ordinances of the "Brotherhood of Booksellers" founded in the Church of Santiago, Saragossa, under the patronage of St. Jerome. Twenty-four leaves of the book are written in large red and black Gothic script, and the remaining leaves are in ordinary manuscript, the ordinances as transcribed from the original register being certified correct, and signed, by Francisco Antonio Español, the chief public notary of the city of Saragossa.

The Brotherhood of Guild, founded in 1573, was for the purpose of preventing fraud in the book trade in Saragossa, and membership was only possible after certain examinations had been satisfactorily passed; although the sons of deceased "Brothers" might acquire an hereditary membership on payment of a subscription, without further examination.

182 [**LOPEZ PINCIANO.**] **El Pelayo del Pinciano** (in Verse).

With small woodcut vignette on title.

FIRST EDITION. Small thick 8vo, *boards.*

Madrid, Luis Sanchez, 1605. **£5 5s**

Palau IV, p. 272. Perez Pastor, No. 908.

The *Pelayo* was the only original poetical composition of Dr. Alonso Lopez (called *Pinciano* after his birth place, Valladolid, or Pincia). His *Filosofia antiqua poetica*, a commentary on Aristotle, Horace and Plato, was the only Spanish XVIth century work which "presented a complete literary system."

Spanish Literature—*continued.*

183 **(M.) Voyages faits en divers temps en Espagne, en Portugal, en Allemagne, en France et ailleurs, par Monsieur M.**

Title in red and black. With 13 *plates.*

8vo, *old calf. Amsterdam, George Gallet,* 1699. **15s**

Containing some interesting descriptions of Madrid and Lisbon.

ONE OF THE MOST IMPORTANT VOLUMES OF SPANISH POETRY PRODUCED.

184 **MALDONADO** (Lopez). **Cancionero de Lopez Maldonado.**

With woodcut printer's device on title.

FIRST EDITION. Small 4to, *crimson morocco, gilt tooling and Arms on sides, inside dentelles, g. e.*

Madrid, Guillermo Droy, 1586. **£85**

Palau's *Manual*, IV, 267. Salva, No. 279. Perez Pastor, No. 241. Gallardo devotes four pages to his description of Maldonado's *Cancionero.* There is a copy at the British Museum and another at the National Library, Madrid.

This exceedingly rare book contains specimens of every kind of poetical work in vogue in the poet's day, and is described by Sr. Duran, the eminent authority on Spanish ballads, as "*raro y precioso.*" Ticknor also considers Maldonado as a balladist far above all the writers of his time; and Cervantes praised his work highly, not only in two sonnets (which appear amongst verses by Lope de Vega, Vicente Espinel, Juan de Vergara, and others, in the preliminary pages of this volume), but in the *Quixote*, where the priest, whilst scrutinizing the pseudo-knight's library, declares that Maldonado's work should not only escape the flames but should be preserved amongst the "elect" of Don Quixote's collection.

It is worthy of note that Salva catalogues this work under the second name Maldonado, declaring that Lopez is not the author's surname—and, in effect, the licences contained in the book are given in that name. Palau and Perez Pastor give him the additional Christian name of Juan, and the surname as Lopez Maldonado; while the British Museum ascribes the work to "Lopez Maldonado (Gabriel)."

185 **MILA Y FONTANELS** (Manuel). **De los Trovadores en España. Estudio de Lengua y Poesia Provenzal.**

Royal 8vo, *half morocco. Barcelona,* 1861. **£1 15s**

The first edition, one of 320 copies only.

A MOST IMPORTANT BIBLIOGRAPHY OF BOOKS AND MS. DEALING WITH SPANISH EXPLORATIONS IN THE NEW WORLD, ETC.

186 **NAVARETTE** (M. Fernandez de). **Biblioteca Marítima Española.**

2 vols., royal 8vo, *Spanish calf. Madrid,* 1852. **£1 10s**

Spanish Literature—*continued.*

187 **NEBRIJA** (Antonio). **Aurea expositio hymnorum unacum textu castigatione fideliter transcripta.**

BLACK LETTER, *long lines, woodcut initials. With* 24 *fine Spanish woodcuts* (*one full page*), *and large printer's device on last leaf.*

4to, *morocco, g. e., by Rivière.*

Saragossa, George Coci, 1520. **£52 10s**

Palau's *Manual*, Vol. V, p. 294. Sanchez devotes three pages to the description of this book in his *Bibliografia Aragonesa del siglo XVI*, Vol. I.
The only other copies known are the Sanchez copy and that in the Bibliotheca Nacional, Madrid.

188 **PEREZ DE HITA** (Gines). **Historia de los Vandos de los Zegris y Abencerrages Cavalleros Moros de Granada, de las civiles guerras que huvo en ella, y batallas particulares que huvo en la Vega entre Moros y Christianos.**

Small 8vo, *crimson morocco, inside dentelles, g. e.*

Lisbon, Pedro Crasbeeck, 1598. **£27 10s**

Palau's *Manual*, VI, p. 85, cites a copy in the possession of the Marqués de Jerez. No copy in the British Museum. Anselmo (No. 519) evidently did not see a copy but quotes Viterbo's citation.
The title-page describes this as a translation from the Arabic of "Aben Hamin," whom Hurtado declares to be a figment of the author's imagination, as the history was written in the style of chivalric romances, purporting to have been written by some eye-witness of the events.
The book consists of two parts: the first narrates the history of Granada during the last days of the Moorish régime up to the conquest by the Catholic Sovereigns in 1492; while the second refers to the rebellion of the Moriscos, and served as a basis for Calderon's drama entitled *Amar despues de la muerte.*
Gines Perez de Hita (circa 1544-1619) is one of the principal authorities for the history of the Morisco rebellion, as he fought in that campaign at Alpujauras, under the banner of the Marques de los Velez. He wrote some epic poems, but it was this prose work which made his fame as a *litlérateur.* It has been translated into various European languages.

ONLY A FEW COPIES NOW LEFT OF THE SPANISH "*Brunet*" AND "*Sabin*" COMBINED.

189 **PALAU** (Antonio). **Manual del Librero Hispano-Americano. Inventario Bibliografico de la produccion cientifica y literaria de España y de la América Latina desde la invencion de la Imprenta hasta nuestros dias, con el valor comercial de todos los articulos descritos.**

Royal 8vo, 7 vols., *half vellum.*

Barcelona (*London, Maggs Bros.*), 1923-27. **£12 5s**

An interesting and exhaustive Bibliography of Spanish and Latin-American works, since the invention of printing until the present day, with the market value of each work.
This work aims at facilitating the researches of the Bibliophile, the Librarian and

Spanish Literature: Palau (Antonio)—*continued.*

the professional Bookseller, and is the essence of sixteen years of patient study and experience, presented concisely in a simple and eminently useful manner. The author claims that it is an inventory of Hispanic-American Literature. "For example, the catalogues of Salva and Ticknor, the library of Gallardo, and the best-known works of this kind, only give an account of the works which they possess or have seen; but no publication exists in which we can see, arranged in chronological order, all the editions of our most celebrated writers."

We are the sole agents for the above Bibliography for Great Britain, the British Empire, and the U.S.A.

190 **REVISTA DE BIBLIOGRAFIA CATALANA.**

With numerous woodcuts and folding plates of reproductions.

10 parts in 7 vols. (all published), 8vo. 1-4 *bound in vellum,* 5-7 *buckram.*

Barcelona, 1901-1912. **£10 10s**

Out of print and scarce.

191 **ROBLES** (Juan de). **La vida, excellencias y milagros de Sancta Anna y de nuestra Señora Sancta Maria hasta la edad de catorze años.**

Title in Gothic and Roman Letter within architectural woodcut border; text in Gothic Letter.

Small 8vo, *old vellum. Valencia, Miguel Borras,* 1590. **£25**

Serrano y Morales does not mention this rare little work, in his notes on Miguel Morras, in his *Diccionario de Impresores Valencianos.* Not in Salva. Palau's *Manual* (VI, p. 300), cites the copy in the Marques de Jerez' possession. The author of this Life of St. Anne and the Virgin Mary was an Augustinian monk of the monastery of S. Isidro de Leon, and is not to be confused with two contemporaries of his name, one of whom was a member of the first mission sent by Cardinal Cisneros to America.

192 **ROJAS VILLANDRANDO** (Agustin). **El viage entretenido . . con una exposicion de los nombres Historicos y Poeticos que no van declarados.**

With woodcut portrait of the author on title.

Small 8vo, *old calf.*

Barcelona, Sebastian de Cormellas, 1624. **£12 12s**

Not in Salva. Palau's *Manual* (VI, p. 327) only quotes Gayangos' citation.

A rare edition, which contains the twenty-four sonnets dedicated to the author by various poets, and the appendix explaining the Greek names, which are found in the earlier editions.

The author also gives an amusing autobiography, in which he states that he was born in Madrid, and when serving as a soldier in Galicia, he met a native of that province, who declared that Rojas was his son and insisted on treating him as such and giving him presents; "acting on my Captain's advice, I silently concurred." Some years later, while travelling in galleys, he reached Malaga, where he met a purser who employed him as a scrivener and took him to Granada. "Here I had fine clothes and chains; and seeing me so gallantly attired, they began to perceive a marked resemblance between myself and my

(Continued over)

Spanish Literature: Rojas Villandrando (Agustin)—*continued.*

employer; and later on, to assert that without a doubt I must be his son. As I was then twenty-two, and he, little more than twenty-eight, you can see how well he could have been my father? I went on to the stage at Ronda, and one night, when I was preparing to act, a Moor came up to me. He was very dirty and ragged, his face covered with soot, and he fondly embraced me, crying aloud that I was his son, and leaving soot upon my face, neck, collar and boots." He relates how he was further claimed as a long-lost son by a merchant from India and an old gentleman in a monastery at Salamanca; how his extraordinary experiences outdid those of Guzman, Lazarillo and Plautus, etc., the "biography" being written with due regard to the dictum that brevity is the soul of wit.

The story of *El viaje entretenido* is supposed to represent the experiences and conversation of Rojas and his three companions, Rios, Ramirez and Solano, as itinerant actors proceeding from town to town in Spain in the manner of the strolling players of his day. The work is important as a contemporary history of the early period of Spanish drama; the dialogue is witty and entertaining, containing a narrative of Rojas' earlier adventures in the army, and an interesting description of Seville and the other towns at which the players stayed, interspersed with numerous poems and miscellaneous historical data. He expresses a sane but by no means lugubrious reverence for the virtues, and something approaching a light-hearted tolerance for the vices, which accounts for the various "mutilations" performed upon his work by the solemn officials of the Inquisition.

El Viaje Entretenido, which is described by Ticknor as "completely different from other kinds of literature and difficult to classify," gave Scarron the idea for his *Roman comique*, and ranks as something of a masterpiece in its way.

Agustin de Rojas Villandrando seems to have enjoyed diverse experiences and the use of a well-filled library, which, together with his invincible sense of humour, have enriched his dialogue and added point to his shrewd observations. He was born in Madrid, circa 1577, and was a soldier, actor, author, and, for a time, scribe to the King of Spain. He was also the famous Molina's amanuensis, and roused the admiration of Lope de Vega, who dedicated a poem to Rojas' other literary work, *El Buen Republico*.

193 **ROMANCERO GENERAL, en que se contienen todos los Romances que andan impressos en las nueve partes de Romanceros.**

[*Title-page re-margined; three preliminary leaves of licences and table in facsimile.*]

FIRST EDITION. Small 4to, *full crimson morocco, blind stamped, g. e., by Rivière. Madrid, Luis Sanchez,* 1600. **£75**

Fine copy.

Perez Pastor (No. 715) cites a copy of this excessively rare First Edition. Salva erroneously described it as having been published in 1599, having handled an imperfect copy, lacking the first and last pages; and later bibliographers repeated his mistake. Palau (VI, p. 332) cites only two copies.

194 **SANCHIS Y SIVERA** (José). **La Diocesis Valentina.**

With archaeological and other illustrations.

2 vols., small 4to, *wrappers. Valencia,* 1920-22. **£1 10s**

An interesting study of the ecclesiastical history of Valencia from pre-Christian times, to the Roman, Gothic and Arab domination and Christian re-instatement. The second volume deals at some length with the period of the Cid (in the twelfth century), and the Christian reconquest of Valencia from the Moors. There is an interesting folding map of Valencia as it appeared in the days of the Cid.

Spanish Literature—*continued.*

195 **SANCHIS Y SIVERA** (José). **Nomenclator Geografico-Eclesiastico de los Pueblos de la Diócesis de Valencia.**

Royal 8vo, *wrappers. Valencia*, 1922. **£1 1s**

The important Ecclesiastico-Geographical dictionary of the diocese of Valencia.

196 **SANTA CRUZ DE DAENOS** (Melchor). **Floresta Española de Apotegmas o Sentencias, sabia y graciosamente dichas de algunos Españoles.**

Demy 8vo, *old vellum.* [*Madrid*], *Imprenta Real*, 1657. **£3 3s**

One of the most important collections of Spanish anecdotes and apothegms of the XVIth Century.

197 **SENTENCIAS. Primera parte de las Sentencias que hasta nuestros tiempos, para edificacion de buenos costumbres, estan por diversos Autores escritas.**

Title within ornamental woodcut border incorporating the Royal Arms of Portugal.

Small 4to, *old vellum. Coimbra, Juan Alvarez*, 1555. **£10 10s**

Anselmo (No. 63) can only cite one copy. Salva, No. 2173.
Palau, VI., p. 162.
These proverbs and maxims from the ancient classics, are printed in Latin and Spanish.

198 **SILVA** (Antonio de). **Primeras Tragedias Españolas que bajo el nombre de Antonio de Silva publicó Fray Geronimo Bermudez. Año de 1575.**

(*Eighteenth-century Spanish manuscript, with pen-and-ink vignettes.*)

250 pp., 8vo, *half calf.* [*C.* 1750.] **£12 12s**

This manuscript, in a clear eighteenth-century hand, gives the text of the two tragedies: *Nise Lastimosa* and *Nise Laureada*, in Castilian Spanish by the Galician, Fray Jeronimo Bermudez, who published the work in the sixteenth century under the pseudonym of Antonio de Silva.
The tragedies refer to the life of Dom Pedro I of Portugal and Inez de Castro: the first, being based upon the Portuguese tragedy by Antonio Ferreira, is the better of the two; while the second, a continuation of the same theme, is an original composition.
The author (c. 1530-1599) was a Dominican friar, and professor of theology at the University of Salamanca. He travelled in Spain, France, Portugal and Africa.

199 [**SILVA** (Feliciano de).] **Segunda Comedia de Celestina en la qual se trata de los amores de un cavallero llamado Felides: y de una donzella de clara sangre llamada Polandria.**

16mo, *old vellum.*

Vendese en la ciudad de Anveres . . . ye en Paris a la enseña de la Samaritana, circa 1550. **£12 12s**

Palau, VI, p. 516.
One of the various "imitations" of the *Celestina*, relating to another and more conventional pair of lovers.

Spanish Literature—*continued.*

200 **TELLEZ** (Grabriel, *alias* Tirso de Molina). **Cigarrales de Toledo 1ª parte compuestos por el Maestro Tirso de Molina.**

Engraved title with allegorical figures of Acclamation and Talent. Small 4to, *green morocco, blind-stamped lines, g. e.* *Madrid, Luis Sanchez,* 1624. **£21**

Salva, No. 1442. Palau's *Manual* (VII, p. 19) cites two known copies of this rare (second) edition.

Tirso de Molina was the pseudonym of Gabriel Tellez, a native of Madrid (c 1583-1648), who studied at Alcala and took Holy Orders in Madrid (1601). He soon began to distinguish himself as a dramatic poet of note, and in 1618, assisted at the poetical Academy of Madrid in company with the principal poets of his time—the era of Lope de Vega, whom he regarded as his master and model in drama. He had a ready wit and often made stinging allusions to contemporary politicians and pedants, in his comedies. The Council of Castile endorsed a protest which was lodged against him for writing plays as a priest, in consequence of which he was obliged to leave Madrid, but continued to write his comedies. He resided at Trujillo, Salamanca and Toledo after 1626; was chronicler of his Order (the Order of Mercy) (1632) and *definidor* of his Order for Castile. He was *comendador* of the Convent of Soria from 1645-7, where he died in 1648. In the wealth and variety of his work, he can be compared with Lope de Vega: he is said to have written between three and four hundred comedies; while his sense of the dramatic was developed in a very high degree. He excelled in characterization, equally in the spheres of theology, history, psychology, realism and satire. He was the creator of Don Juan Tenorio; and amongst his principal dramatic works may be mentioned *El Condenado, El Burlador de Sevilla, La prudencia en la mujer,* and *Don Gil de las Calzas Verdes.*

The present work is a miscellaneous collection of prose and poetical compositions. The basic idea was that several friends were to meet periodically at the *cigarral* (a garden on the river bank) on summer evenings, and each in turn was to entertain the others with some tale. Although there are only five *cigarrales* altogether, there are numerous small poems and tales interspersed in the text. These *cigarrales* include the comedy *El Vergonzoso en Palacio* and *Los Tres Maridos Burlados.*

Tirso de Molina wrote another miscellaneous work on those lines, entitled *Deleitar aprovechando,* but whereas this latter is serious and devout, the *cigarrales* were bright and amusing.

201 **THEBAYDA AND YPOLITA. Siguese la comedia llamada Thebayda nuevamete compuesta dirigida al illustre y muy magnifico señor el Señor Duque de Gandia. . . .**

On verso of f. XLV. is the following: Siguese la comedia llamada Ypolita nuevamente compuesta en metro.

Title in large and small Gothic Letter within ornamental woodcut border of four different designs, beneath large woodcut Coat-of-Arms. Text in Gothic Letter, double columns, with small woodcut figures.

Small folio, *boards.* [*Probably Valencia, circa* 1520.] **£105**

This is the first known edition of an excessively rare early Spanish dramatic publication, of which only one other copy is known, namely, the Grenville copy. Salva, who cites his own copy of the Seville edition of 1546 under No. 1436, describes the Grenville copy, which is now in the British Museum. According to Salva,

Spanish Literature: Thebayda and Ypolita—*continued*

Brunet and Palau, there seems to be no other known copy of this edition, but Gallardo and Barrera vaguely mention two editions between this, and that of 1546, without, however, having handled the copy described. The Marques de la Fuensanta del Valle possessed a very imperfectly transcribed manuscript copy of the *Thebayda*, and reproduced that text in his *Coleccion de libros raros* (Madrid, 1894), but the number of errata contained therein rendered its value negligible. It seems, therefore, that the original text is as rare as the original publications. The item offered herewith consists of the text of the *Thebayda* and *Ypolita*, which runs on in consecutive foliation, and is complete in itself; but the British Museum (Grenville) copy is bound together with a third work, the *Serafina*, a separate piece with separate foliation, containing a colophon stating that it was printed at Valencia by Jorge Costilla in 1521. As the *Serafina* is printed in type and on paper similar to that of the *Thebayda*, it is quite probably the handiwork of the same printer, and was possibly published at the same time or a little later than the latter. The author's name does not appear in any of the three comedies, neither is it known to Nicolas Antonio, Garcia de Villanueva, or Pellicer, who mention these plays in their respective works on Spanish drama. Neither of these publications is mentioned in Serrano y Morales' chapter on Jorge Costilla, in his *Impresores Valencianos;* and no doubt its extreme rarity accounts for the fact that it is ignored by Hurtado in his *Historia de la Literature Española*, Martin Hume in *Spanish Influence on English Literature*, and Ticknor. The fact that Bartolomé Torres Naharro wrote *Serafina* at about this period, however, points to the extreme probability of his having been the author of the *Thebayda* as well. Hurtado, Hume and Ticknor all mention that Torres Naharro's comedies followed the style of the *Celestina*, which the *Thebayda* certainly does, not only being developed entirely in dialogue, but being based on a similar theme: " the disasters caused by love "—which has inspired the author of *Thebayda* to evolve a curious medley of sentiments expressing the highest morality and the grossest indecency.

According to the preface, the author appears to have been a soldier who had served with the Duke of Gandia (of the Roman family of Borgia), to whom the work is dedicated.

Salva gives a summary of the *Thebayda*, and describes the style as archaic and pure but declamatory, while deploring its anachronisms and indecencies. In view of this, it is of interest to note that Ticknor says of Naharro: " All his plays have a versification remarkably fluent and harmonious for the period in which he wrote, and nearly all of them have passages of easy and natural dialogue, and of spirited lyrical poetry; but several are very gross."

Hume describes Bartolomé de Torres Naharro as " a Spanish soldier of fortune, who lived mostly in Italy. Copying from the Italian dramatic works he saw, he wrote eight comedies which were not only adapted for stage production, but . . . developed an intelligible tale by the action of several personages. These plays were at first represented at Naples (which belonged to Spain), and soon found their way to Spain itself. . . . Those of Torres Naharro led the way."

The *Thebayda* is probably one of the very first plays that were acted in the Spanish theatre, although in all probability they were given before an exclusive audience at some great man's house, as were those of Gil Vicente and Euzina.

Hurtado declares that very little is definitely known of Torres Naharro, but that he was born near Badajoz, was a linguist and a soldier, and died circa 1531.

Torres Naharro's works were subsequently banned by the Inquisition; and if, as seems probable, he was the author of *Thebayda*, this circumstance would account for the extreme scarcity of the work.

Spanish Literature—*continued.*

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